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*Les Cahiers GUTenberg*  
Contents of Issues 26 and 27

Numéro 26 — mai 1997

BERNARD GAULLE, Éditorial : des projets bien  
*Net* [Editorial: 'Net projects']; pp. 3-4

The pervasiveness of the Internet today is such that it hardly warrants special mention — hard to realise that GUTenberg's own list ([gut@ens.fr](mailto:gut@ens.fr)) has been in operation for over ten years now. And we probably haven't even begun to realise its possibilities. The “journées GUTenberg” continue to prove that T<sub>E</sub>X users are a dynamic component in Internet developments. We can view .dvi files via browsers, click on hyperlinks, move from document to document, add colour where we want . . . Conversion utilities make it easier to produce Web pages from L<sup>A</sup>T<sub>E</sub>X documents, and HTML, while itself providing nowhere near the typographic quality of T<sub>E</sub>X, does seem to be moving more and more into a kind of close symbiotic relationship with L<sup>A</sup>T<sub>E</sub>X.

Recent efforts to make (L<sup>A</sup>)T<sub>E</sub>X more accessible and flexible are bearing fruit: the **tetex** CD for easier installation on UNIX and other platforms has been around for a year now; **Web2C**, together with the TDS standard, is bringing uniformity and simplicity to the general distribution of (L<sup>A</sup>)T<sub>E</sub>X . . . these are just some of the tremendous international efforts by dedicated volunteers.

The number of applications using T<sub>E</sub>X and L<sup>A</sup>T<sub>E</sub>X 2<sub>ε</sub> are such that they have passed the point of being simple ‘projects’ — they're now integral parts of what's happening on the 'Net. And we still have so much more to look forward to: Ω, ε-T<sub>E</sub>X, L<sup>A</sup>T<sub>E</sub>X3.

JACQUES ANDRÉ, Caractères numériques : introduction [Numeric characters: introduction]; pp. 5–44

This is part of a tutorial on fonts. First, the evolution from hot metal types to digitized characters is shown. Then, the main concepts used in digital typography (bitmaps, outlines, hints, Multiple Masters, etc.) are explained.

[Author's abstract]

[Big bibliography worth consulting — with references in French and English (British and American).]

THIERRY BOUCHE, *Minion* MM : installer une famille de fontes *multi-master* [*Minion* MM: installing a multiple master font family]; pp. 45–70

A rather precise description of the installation procedure of a multiple master text font family like *Minion* MM is given.

[Author's abstract]

DENIS ROEGEL, Les formats de fichiers DVI, GF, TFM et VF : que contiennent-ils et comment les visualiser ? [File formats DVI, GF, TFM and VF: what they contain and how to view them]; pp. 71–95

A normal  $\TeX$  distribution is made of a large number of programs interacting via files in various formats. We commonly manipulate several of these formats without knowing their contents: DVI, GF, TFM, VF, etc. We examine here in a more detailed manner the contents of these files, using programs that are included in the standard distributions.

[from the author's Abstract]

FABRICE POPINAU, Rapidité et souplesse avec le moteur `web2c` 7 [Speed and flexibility with `web2c` 7]; pp. 96–108

[Following a brief overview of `web2c`, the article focuses on some specific elements: `kpathsea`, ancillary programs, and current ports to systems other than UNIX.]

CHRISTOPHE PRUD'HOMME, Comparaison  $\LaTeX$ 2HTML, Hyper $\LaTeX$  [Comparing  $\LaTeX$ 2HTML with Hyper $\LaTeX$ ]; pp. 109–120

We present several aspects of two  $\LaTeX$ -to-HTML conversion programs, including points where they differ or are similar. As well, some possible extensions for each are discussed.

[translation of author's Résumé]

PHIL TAYLOR, Présentation du projet  $\varepsilon\text{-}\TeX$  [The  $\varepsilon\text{-}\TeX$  project]; pp. 121–132

After a few years of discussions and implementations, the first version of  $\varepsilon\text{-}\TeX$  was released in 1996. A lot of new features were added to  $\TeX$

to increase its functionality. A second version is currently being designed.

[Author's abstract]

HÉLÈNE RICHY, Feuilles de style pour le Web [Styles files for the Web]; pp. 133–145

Will style files become a required element of the Web? While no-one has the answers just yet, we examine here a “new” approach and its consequences with respect to the Web and *Cascading Style Sheets*.

[translation of author's Résumé]

## Numéro 27 — juillet 1997

JACQUES ANDRÉ, Éditorial : documents électroniques et qualité typographique [Editorial: electronic documents and typographic quality]; pp. 3–4

[GUTenberg, as an association, has always had two main goals: to promote the use of  $\TeX$  amongst French-speaking users, and to encourage technical exchanges that expand printing and scientific publishing opportunities — the Internet and the Web fall squarely into this latter arena. However, straddling both of these goals is the issue of quality: of fonts, composition, character encoding, typographic norms, and so on.

The two articles in this issue, translations from English, argue for quality, particular when texts are to eventually find their way onto the net. And a final editorial note: that it is interesting to see that some of the problems raised are targetted by  $\varepsilon\text{-}\TeX$ .]

CONRAD TAYLOR, Mais qu'est ce qu'ont bien pu nous apporter les systèmes WYSIWYG? [What has WYSIWYG done to us]; pp. 5–33

This paper is a translation of the paper: Conrad Taylor, “What has WYSIWYG done to us”, *Seybold Report*, volume 26(2), 30 September 1996, pp. 1–12, and was translated and printed in *Cahier* 27 with permission.

[Translated from footnote 1, p. 5.]

[From the editorial, the following comments serve as a useful summary:

... Taylor questions the predominance of WYSIWYG systems, and replays the arguments of their proponents and critics, in light of ten years' professional experience. He dwells on the difficulty of doing proper page composition with commercial interactive programs, and practically praises programs which unite the structuralism of SGML and the quality of  $\TeX$ . His great fear: that the companies currently fighting for dominance in Web publishing pretend that there's no further need to address typographic quality.]

PETER KAROW, Le programme *hz* : micro-typographie pour photocomposition de

haut niveau [*hz*: micro-typography for advanced typesetting]; pp. 34–70

In the fall of 1992, URW completed computer programs for manufacturers of setting and composition equipment. These programs are outstanding in the field of micro-typography. To express his delight over the results, Hermann Zapf, the inventor, has called them “nonplusultra” in advanced typography. At the beginning, he and URW wanted to rediscover, in the age of computers, that which Johannes Gutenberg had achieved five hundred years ago: namely, a justified setting of text with equal inter-word spacing and optically straight aligned margins. Our *hz*-program has achieved this and even more: its application saves 3–5% of paper, thereby contributing to environmental protection via typographic means.

[from author’s abstract]

[From the editorial, the following comments serve as a useful summary:

... Karow addresses mediocre fonts used in document exchange not by shouting “they did it better with lead” but by demonstrating a program which does as well as, if not better than, what was achieved in Gutenberg’s day — and on our computer screens, no less.

[The article is based on several presentations made in 1992 and 1993. A published version can be found in *EPODD — Electronic Publishing*, vol. 6(3), September 1993, pp. 283–288.]

FERNAND BAUDIN, Note de lecture/Book Review :  
*The Manuel Typographique of Pierre-Simon Fournier le jeune*, facsimile of English trans. by Harry Carter, 1930. 3 volumes. Darmstadt, 1995. ISBN 3-88607-094-8. ; pp. 71–73

[[No abstract or resume for reviews.] The 1930 edition of 3 volumes comprised the two volumes of the *Manuel typographiques* (1764 and 1766), along with Carter’s English-language addition, entitled *Fournier on Type-founding*. This last brings out the quality and quantity of Fournier’s activities, not only in actual type production but also in his correspondence, in setting standards, in managing his business, in writing articles — a prodigious legacy. The 1995 facsimile edition has an introduction and notes by James Mosley, which again enhance Carter’s work, as well as bringing Fournier’s work again to the fore to a new audience.]

[Compiled by Christina Thiele]

Articles from *Cahiers* issues can be found in Post-Script format at the following site:

<http://www.univ-rennes1.fr/pub/GUTenberg/publicationsPS>